

Indie Producers to Leave Hays Office

Independent producers of motion pictures have decided to go their own way, separating from the supervision of the Hays office, to which they have subscribed until now. The reasons for the move is that the Indies feel that their problems are different from those of the studios and can best be dealt with in their own way and by an organization devoted exclusively to them.

Reported on record for the new organization are such top-flight producers as David O. Selznick, Samuel Goldwyn, Walt Disney, Walter Wanger, Frank Capra, Orson Welles, Frank Lloyd and Edward Small. Many lesser Indie

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Here Is Raid Warning Plan

Theatre men concerning themselves with the smooth operation of blackout methods have adopted a plan whereby, through the use of the telephone, all the houses in the Toronto area will learn quickly of air raid and blackout warnings. The Citizens Defence Committee has approved it.

The scheme provides something like an hour's notice for real or trial blackouts. The manager will have time to acquaint the audience with the impending action.

The Toronto Police telephone de-

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Reek Succeeds

Edmund Reek, general manager of Fox Movietone News, has been given the post left vacant by the passing of Truman Talley.

Aster to 20th

Aster Theatre, Ossington Avenue, Toronto, became a 20th Century Theatres house on February 1st. It was under lease to Sam Firestone for the last 14 years and was owned by Jake Smith. Syd Roth will supervise it.

Circuits Make Many Managerial Changes

A number of important changes have been announced by two major Canadian circuits, Famous Players and Twentieth Century Theatres, in their managerial staffs. In almost every case the changes take the form of shifts from one post to another.

Howard Knevels takes over the post left vacant at the Village Theatre, Toronto, a Famous House, by Jack Purves' move to the Tivoli, Hamilton. Knevels is an old campaigner in the craft, coming from the Imperial, Montreal. Before that he managed Loew's, Montreal. He went to the Quebec metropolis from the Imperial, Toronto, which he managed when it was called

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Cale Buried

Joe Cale, production manager of Photo Engravers, who died after ailing for a year and a half, was buried in Toronto last week. He was well-known in the advertising side of the motion picture business.

Tough Ex-Aussie Quails at Kid Stuff

A scene in Universal's "Sheltered Lady" calls for a kid party manned by adults in rompers, etc. Everyone looks sad, including Irene Dunne, because the sheriff is auctioning off her furniture.

One player, dressed in tot's togs, looked even unhappier than the part called for. He's Charles Coleman, a portly gent aged 60.

"Don't look so sad," said Director La Cava.

"Can't help it," wailed Coleman. "Wait'll my buddies in Australia get a load of me in this outfit. They'll die laughing!"

Coleman, who is from Sydney, fought in World War I with the Aussies.

Film Statistics for Canada and United States

Ottawa and Hollywood have each issued reports on the film industry in their respective countries. The method of breaking down film facts were different in each case and, added to the difference in population, a comparative position is hard to reach.

The figures, however, provide concrete facts on the state of every aspect of the business and are worth studying.

Canada

In 1940 admission in Canada almost reached the 1930 all-high record. Patronage and revenue were both up more than 10 per cent over 1939.

In 1940, 152,137,277 paid admissions totalling \$37,858,955.

Distributors took in \$11,880,895. Seventy-two exchanges were registered in 1939, with 67 working.

Quebec theatres showed more double bills than those in any other province.

The average citizen spent \$3.25 for movies in 1940—32 cents more than in 1939 but 42 cents less than in 1930.

Only 30 per cent of seating capacity was used.

United States

Stepping up to 16,951 box-offices throughout the country, 2,500,000 movie-goers passed \$100,000,000 through the registers in 1941, according to a report issued by Film Facts of 1942, a survey of the industry's past year made by the Motion Picture Producers and Distributors of America. Showing an increase of 10 per cent over the gross income of 1940, the survey made by the Hays office indicates a further rise for the present year.

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Yeh? How About Picking Out The Ten Dumbest Students?

The Harvard Lampoon, campus humor magazine, singled out six movie stars for sizzling criticism in publishing its third annual review of the 10 "worst movies of the year."

Lampoon President Robert C. Benchley, Jr., of Scarsdale, N.Y., son of the humorist who once edited the Lampoon, announced the review. It listed Veronica Lake as "the worst discovery of the year,"

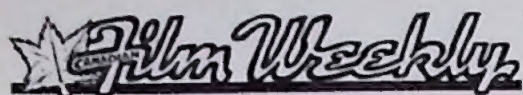
and Betty Grable as turning in the year's "consistently worst performance." It termed Jeanette MacDonald as "the most unattractive actress"; Rudy Vallee as the singer of the most nauseating song, "As If You Didn't Know," and Nelson Eddy and Alice Faye as moving "fastest on the downward path."

The 10 "worst films" were "Hud-

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ROSEN HEADS WINNIPEG UNITED ARTISTS BRANCH

D. V. Rosen has been made manager of the Winnipeg Branch of United Artists. Formerly with Warners, he's been out of the game for some time. V. Rackow, whom he succeeds, is going on the road.



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Here Is Raid Warning Plan

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partment will notify the Telephone Service Company manager, 112 Yonge street, Adelaide 9121. They will in turn notify:

(a) Tivoli Theatre for Famous Players—ELgin 4341.

(b) Paradise Theatre for Odeon Circuit—Lakeside 7211.

(c) Hollywood Theatre for Premier Operating—HYland 0304.

(d) Victory Theatre for 20th Century Theatres — Waverley 5006.

(e) Various theatres, probably six in number, will notify the forty Independents not covered in one way or another by the above. Temporarily the six theatres are:

Embassy Theatre — KINGSdale 5701.

Allenby Theatre — GLadstone 2953.

Royce Theatre — LLoydbrook 2731.

Guild Theatre—HARGrave 1230.

Circle Theatre—MOhawk 6765.

Centre Theatre—Waverley 9555.

The first phone signal will be: "Aid Raid Warning—Yellow." It will be followed later, when the sirens sound, with "Air Raid Warning—Red."

The best way of keeping theatre traffic orderly and normal during the blackout is being decided upon now.

Indie Producers

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production operators have also signified their willingness to enter the new setup.

Lloyd Wright will become president and James Allen, who formerly handled public relations for the Department of Justice, will head the Washington bureau.

Papers are being filed now for the new group, which will be supported by yearly assessments.

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Pack up, men. Liquidate your assets. Get out of business. Notify the milkman and the gasman and all the rest that that's all there is, there isn't any more. Load your covered wagon and hit the trail for new frontiers.

That's what you'll do if you believe Bayard Veiller, author of "Within the Law," "The Trial of Mary Dugan" and other stage plays of the past. Mr. Veiller has a burning love of the living drama, which suffered none by his service as a screen writer.

Mr. Veiller is over 70 and has just turned out an autobiography called "The Fun I've Had." (Reynal & Hitchcock: NY). In it he has this to say about motion pictures:

"And right here I am going to say something which will probably earn the enmity of every picture actor and actress in America who knows how to read. The actors themselves have discarded the theatre for an easier and more indolent medium. Complete exhaustion now follows the completion of a picture, to the building of which they have contributed nothing but their faces and their bodies and their voices. And they call it art. At the risk of being put in jail for heresy, even possibly burned at the stake, I firmly believe that the radio will prove a greater form of entertainment than the screen has ever provided and here is the reason.

"Over the radio we are told the name of the play, and the people appearing in it, and very briefly what it is about; and then without the aid of scenery, and also without the distracting influence of scenery, we are given a play which not only interests us but stimulates our imagination, which is what the theatre always did, and what the pictures have never been able to do.

"Pictures drug their audiences. Go to the ordinary picture and hear them snore! A radio play excites them, arouses their interest and teaches them to think. Did you ever see a movie audience think?"

However, Mr. Veillard, in passing his three-score-and-ten, left some of his consistency behind. In the book he sums up all the great Juliets he has watched and he names Norma Shearer, for her film performance, as second only to Jane Cowl's stage role.

Like us, you are probably awed by the overwhelming unimportance of what Mr. Veillard thinks about motion pictures.

Film Statistics

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Employing 193,600 persons in production, distribution and exhibition, the three largest cuts in the box-office melon totaled a \$322,000,000 payroll with \$139,000,000 going to the production division, also a new high for the industry.

There's a seat for every 12 1-2 people in the nation.

Weekly attendance was estimated at 50,000,000, about two-thirds of the population of the country, also an increase over the previous year, said the Hays office.

The average admission paid was 25.2 cents, of which 80 per cent was taken in between 7.30 and 8.30 in the evening, 45 per cent on the week-end shows.

Exhibition accounts for 94 per cent of the capital investment of the industry. It employs 75 per cent of the workers, pays 50 per cent of the salaries.

In the field of production the investment is relatively small, about 5 per cent, and the number employed is 18 per cent of the entire industry, but the payroll, the large item in production costs, is 43 per cent of the motion picture's yearly salary check.

Distribution involves little more than 1 per cent of the invested capital, hires 7 per cent of the workers and pays 7 per cent of the salaries.

The studio's share of the theatre admission is about 25 per cent. In 1941 this amounted to \$250,000,000, against a total production cost of \$215,600,000, according to the Association's estimate. The major disbursement here is for talent, with sets, direction and stories accounting for more than 10 per cent each.

Circuits Shift Managers

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the Pantages and featured vaudeville.

Knevels had been ill for some time and the Hamilton venture marks his return to the theatrical wars.

Ernest Warren, whom Purves succeeds at the Tivoli, Hamilton, moves into the 20th Century setup as manager of Toronto's Midtown, which house was handled by Harry Dahn until his resignation.

Jim Simmons of the Grand, London, switches from 20th Century to Famous in becoming manager of the Grand, Galt, replacing Jim McDonough, who takes over the Royal, Guelph, of Famous. The Royal has been without a house manager since Stan Andrews went to Timmins. Vernon Hudson, who has been managing the Palace in Galt and keeping an eye on the Royal, will confine himself to the former theatre.

The Grand, London, spot will be filled by Douglas Keyes, currently assistant manager under Jim Simmons.

In the 20th Century Theatres group Garnet Heatherly of the Centre, London, replaces Frank Reid at the Park, Sarnia. Reid takes over from Len Herbert at the Park Theatre, Chatham. Herbert moves to the Centre, London.

Keith Wilson, formerly with Sterling Films, has become manager of the Tivoli, Kingston, a 20th Century House.

Ten Worst

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son's Bay," "Wild Geese Calling," "Belle Starr," "Navy Blues," "Honky Tonk," "You Belong to Me," "This Woman Is Mine," "Lady Be Good," "Aloma of the South Seas," and "Smilin' Through."

The Lampoon also said "The Feminine Touch" had "the worst script of the year," and "H. M. Pulham, Esq." was the "most poorly cast" picture.

Formbys in USA

Astor Pictures have acquired distribution rights for USA of George Formby's "George Takes the Air." It's Astor's second Formby.

Bob Savini, president of Astor closed the deal.

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Winners of 'Blitz for Fitz'

The results are in and the winners announced, with the exception of the campaigns end of the contest, of Famous Players "Blitz for Fitz" drive. The chain's managers were given nine weeks to use their own ways and means of stimulating public interest in their film fare and other departments were allowed to prove their own capabilities by assisting the boxoffices.

Between \$3,000 and \$4,000 is being distributed among the lads who copped the honors. A fair chunk of this outlay was grabbed by Al Hartshorn, Orpheum, Sault St. Marie. He headed the "E" group, taking down \$150 for that and another \$150 for showing the field the way home in the Eastern Division.

Booker Bobby Meyers won \$150 in that end of the contest, being pressed by Lou Karp, a \$100 scorer, and Harrison Patte, who captured a \$50 stake. The campaign contest won't be settled until February 15th.

In Group "A" the veteran Tommy Daley, manager of Toronto's Imperial, the nation's largest movie palace, showed that he responds to tough going by winning the \$150 prize for the second time. Next, for a \$100 purse, came Fred Trebilcock of Shea's and on his heels was Maynard Joiner of the Capitol, Vancouver.

Following are the placings in the order named, the prizes for position being the same as the amounts awarded above:

Group "B." Paul Valiere, Capitol, Quebec; Angelo Stevens, Regent, Ottawa; Freeman Skinner, Orpheum, Halifax.

Group "C." Isser Singerman, Imperial, Ottawa; Les Pugsley, Empress, Edmonton, who got an additional \$150 as the best in the Western Division; Charlie Bahrynowski, Metropolitan, Regina.

Group "D." G. Hamilton Bowes, Brant, Brantford; J. Butler, Imperial, Moncton; Al Ritchie, Alhambra, Toronto.

Group "E." Al Hartshorn, Orpheum, Sault Ste. Marie; Jack Purves, Village, Toronto; C. V. Marshall, Empress, North Battleford.

Many other managers and staffmen won prizes for other section of the general contest and for lower placings.

War Main Theme

War, defense, Americanism and patriotism led the list of themes for stories purchased by film producers during 1941, a survey of story buys revealed today. Altogether, Hollywood bought 495 books, plays and originals in 1941 for feature production. This total was a drop of 49 purchases from the 544 bought in 1940.



For King and Country

Brian Doherty, Toronto author of the stage play, "Father Malachy's Miracle," which will be made into a picture soon, has joined the RCAF as a Flying Officer. . . . Signaller Maurice Weldon of the navy, who used to manage the Revue and other theatres, was On The Square during furlough, cutting up touches with his former compatriots. . . . Len Bernstein of the RCAF had a tough break lately. He lost his watch—a present from his mother.

Pete Meyers, United Artists salesman, will holler "contact!" instead of "contract!" He's got the air force blues—or rather he's in 'em. . . . And Harold Bell, shipper of the same outfit, has donned khaki. . . . Jimmy Nolan, Regal shipper, will look ship-shape in his new suit—a CASF giveaway. . . . The Mavety lad, Hilton Bowman, will do all his running around for a new boss from now on—Jack Canuck. . . . Private Jack Spencely, who was on the staff of the Capitol, Peterborough, before he changed uniforms, was among those who made the glorious stand at Hong Kong. No word has been heard of him since. Here's hoping.

Movie Men Aid Russia

The Toronto end of the Russian Red Cross drive, which is successfully aiming at \$500,000, is being sparked by several outstanding members of the Canadian motion picture industry.

Col. J. A. Cooper, who is chairman of the Queen City Committee, is head of the Motion Picture Distributors Association. He had some praiseworthy things to say about Herb Allen's application to his task and the results. Col. Cooper, Mr. Allen and Mr. B. Sadowski head the Toronto Committee.

The Toronto collections have passed the \$110,000 mark. Montreal has raised over \$80,000. And still going strong.

All funds are being transmitted through the Canadian Red Cross direct to the Russian Red Cross.

Stag

Murray Little, Jack Melzer and a number of other boys in the business have constituted themselves a committee to stag Alec Starkman, who'll take the vows shortly. Friends and well-wishers are welcome to the Chudleigh House, 150 Beverley St., 10.30 p.m., on Saturday, February 14th. There'll be a grand time that night.

Could Be

A man wearing a raccoon coat was about to enter a theatre when the near-sighted doorman stopped him.

"You can come in," said the gold-braid guy, "but you'll have to leave the dog outside."

Oversight?

Canadian papers carried photo layouts and stories of the tug, "Narcissus," which the late Marie Dressler, from Canada, rode the waves in the "Tugboat Annie" pictures for MGM. The time-worn tug is now part of the Royal Navy as the "HMS Sabine." Her crew won praise for their valor.

However, the stories didn't mention that the inventor of "Tugboat Annie" for fiction is also an ex-Canadian war veteran, the ace screenwriter for Warners, Norman Reilly Raine.

It would have made the story even punchier.

Patriotic Victuals

Sign in the window of a cafe near The Square reads, according to Lionel Lester who spotted it: "Free French Fried Potatoes." And it doesn't mean gratis. By the way, whatever became of the Bremen?

Ring Those Bells

A real film romance comes to the point on February 16th when James Anthony Kudirka, manager of Odeon's Ottawa outlet, the Avalon, and Dorothy Williams of Paramount, will be married. Film belt folks are wishing Jim and Dorothy all the best.

200 RCAirmen to NY for 'Clouds'

Two hundred members of the Royal Canadian Air Force, including the famous Precision Drill Squadron and the RCAF Central Band of Ottawa will visit New York City on February 12th. During their stay here they will place a wreath at the Eternal Light in Madison Square and present an official Royal Canadian Air Force Flag to Mayor Fiorello H. LaGuardia in appreciation of the constant efforts of New York's Mayor to strengthen Canadian-American ties.

In the evening the airmen will march from the Waldorf-Astoria Hotel to the Strand Theatre on Broadway where they will give a demonstration of precision drill work and later attend the world premiere of the technicolor picture "Captains of the Clouds." This picture was made in Canada last summer and shows how RCAF flyers are produced and gives what explanation is possible under wartime censorship of the operation of the British Commonwealth Air Training Plan.

The group of airmen coming to New York includes one complete flight of American boys who have crossed the border to enroll in the RCAF. In addition there are represented in it recruits from many of the countries of the Western Hemisphere including the British West Indies, Central and South America, as well as Canadians. The wreath will be placed at the Eternal Light by the sons of the men who were comrades-in-arms in the last war, in honor of the memory of the Americans honored by the Light.

While it is not possible to have the flyer-actors who worked in the picture appear at this time because of commitments overseas in actual combat, the men in the present drill squadron are of the same type and calibre. They are in the early stages of the training program which will ultimately send them forth as pilots, observers and wireless air gunners to defend the flying fronts of the United Nations, according to Flying Officer T. C. McCall of the RCAF who is there to make advance arrangements for reception of the delegation from Canada.

Pennsy Nixes Gesture

The Pennsylvania Board of Censors has banned United Artists' Gene Tierney starrer, "The Shanghai Gesture." Philadelphia barred the play in 1926. No reasons were given.

Mrs. Gurr Hurt

Mrs. Lloyd Gurr, wife of the popular manager of the Century, Hamilton, fell down the cellar steps and sustained some injuries. She is confined to her bed.

Digest of Reviews

Warners

CAPTAINS OF THE CLOUDS

Here is, so far, the great picture of Canada. It is a picture to make every Canadian walk out of the theatre with head up and a proud look. It is a technicolor festival for the eye, a powerful stimulant for the spirit, and rare entertainment of every brand rolled into one.

It's deep-down genuine Johnny Canuck in content. In that alone Warners accomplished something, since so many pictures with Dominion backgrounds draw snickers for their lack of credibility. To begin with, its characters are drawn out of a field that was exclusively Canadian for years, the bush pilot. And it never lets go of its native realism.

The story starts with the cut-throat competition of Jimmy Cagney, stealing jobs from the others, Dennis Morgan, Alan Hale, Reginald Gardiner and George Tobias, by cutting prices. They eventually become friends, with Cagney making several sacrifices for Morgan, first his rival, later a partner and pal.

The picture goes military when the boys, after listening to a Churchill broadcast, join the RCAF.

Brenda Marshall plays the fickle backwoods girl who causes trouble. There are many fine actors on hand to make "Captains of the Clouds" the finest aviation story so far from a studio famed for flying films.

It will wear out ticket wickets everywhere.

DANGEROUSLY THEY LIVE

A lively drama on a current subject with appeal for all classes. John Garfield is the doctor being used by a Nazi mob without being aware of it to extract secrets from a patient, Nancy Coleman. It has plane vs. sub scenes to give it scope and broad action.

Raymond Massey, Moroni Olsen and Lee Patrick help it keep its punch.

Fox

REMEMBER THE DAY

A wholesome and human treat for anyone. It's Claudette Colbert's picture all the way and she really does well for it.

Miss Colbert is a teacher robbed of the fruition of her own love by the death overseas of her sweetheart, John Payne. One boy commands her special interest and he eventually becomes a presidential choice.

The story is presented with flashback technique. The film is never dreary in its pathos and thus should interest the masculine custom also, while being a sure shot for the ladies.

The boy's role, an important one, is played nicely by Douglas Croft. Ann Todd, as his smitten pursuer, provides another capable juvenile performance. Among those in support are Frieda Inescort, Thurston Hall, John Sheppard and Harry Hayden.

Republic

TUXEDO JUNCTION

A straight-forward picture in its appeal to a certain class and tops for them. The old homespun hokum is strong here and more ably done than in any of the series to date.

The Weaver Brothers and Elvira are in their stride and are ably helped by Thurston Hall, as the tough businessman, Frankie Darro, Sally Payne, Lorna Gray and Clayton Moore.

Story is about the winning of the Pasadena Tournament of Roses by a group migrant youngsters against the opposition of Hall.

Lombard Starrer Slated

Carole Lombard's last picture, which she made for United Artists with Jack Benny, is being cut and is slated for release some time in late February.

Comics in Comics

Bud Abbott and Lou Costello, box-office whirlwinds, will cast for newspaper custom. They'll be offered as a comic-strip tease by the North American Newspaper Alliance and the Bell Syndicate.

Columbia

49th PARALLEL

This should be a powerful puller of patronage in Canada, not only for its native character but for its star names also.

The picture features Leslie Howard, Raymond Massey, Laurence Olivier and Anton Walbrook. It gives some idea of the immensity of Canada through its panoramic scope.

Main story development is a chase of Nazi fugitives, sub-wrecked on Canada's shores, through varied locales. And how Nazi thinking, as voiced by the leader of the group, sounds to Canadians of different racial origin.

It is frankly propaganda but that's neither here nor there. The film is a thrilling adventure story taking the watcher from woods to cities and back again.

BEDTIME STORY

This isn't boudoir stuff, as the title might indicate, but a good and funny comedy about a playwright who won't let his wife quit the stage. She stars in his work.

Frederic March, somewhat fatter now, doesn't try to give the role the matinee idol presentation, which is fortunate. Instead he presents a wacky scripter to match Loretta Young's home-loving actress role.

The story is minor but the series of gags that pass for it are really funny.

Robert Benchley, Allyn Joslyn, Eve Arden and Helen Westley are good, particularly Joslyn. His performance as a stuffy wooer of Miss Young is the best acting job in the picture.

MOVING!

As the building we are now occupying has been sold, we are obliged to move.

Therefore, on and after February 9th, we will be located at

114 Bond Street

immediately behind our present location and still close to the Film Exchange.

We move on Saturday, February 7th, but on Monday the 9th we will be open for business as usual with the —

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A National Theatre and Acoustical Service

Jack Purves To Hamilton

Jack Purves, who returns to Hamilton this week to assume the management of the Tivoli theatre, brings to his new position a wealth of experience in the entertainment and newspaper fields as well as a distinguished record for public service. Mr. Purves managed the Tivoli theatre in 1937, when a serious illness forced his temporary retirement. For the last four years, he has been manager of Famous Players' Forest Hill Village theatre in Toronto.

Born and educated in Toronto, Mr. Purves got his theatrical start as a part-time usher in the old Arena theatre on Queen street, in Toronto. He served overseas in the last war with the Royal Canadian Horse Artillery and after the war took up his theatrical career in the United States, when he joined the Fox organization at the Fox-Washington theatre in Detroit in 1920. The next thirteen years were spent in theatres and in the newspaper business. He handled amusements for the Detroit Free Press and later covered political assignments.

Since going to the Village theatre in Toronto, he has been most active in the affairs of the community and when ARP work was introduced in Ontario in January, 1941, he was appointed secretary of the Forest Hill civilian defence committee. He also served on the provincial advisory board and represents Ontario theatres on the committee working with the government, to draft air raid precaution arrangements.

'This Is Blitz' New NFB Short

The strategy of modern warfare, described in elaborate detail, is the subject of the latest film in the series "Canada Carries On," produced by the National Film Board in co-operation with the Office of Public Information. Entitled "This Is Blitz" the new film was given its initial public screenings in Canadian theatres on January 28.

As an opening there is a quick succession of scenes from the German invasions of Poland, the Netherlands, France, Norway, Jugoslavia and Russia. They demonstrate the quick striking mobility of armored forces which the German army command perfected for offensive operations. Then there is the aftermath of invasion—the devastation of towns by dive bombers, the systematic exploitation of the occupied countries, the plundering of foodstuffs and machinery.

Midwinter Night's Dream of a Film Fan

(As imagined by Fred S. Cook in the Toronto Star Weekly)

I had a dream the other night—and Hollywood was invaded.

It seemed as though I had been called into the offices of the Kane Newspaper Syndicate and there Orson Wells assigned to me the coverage of the invasion of Hollywood.

By air transport I was whisked across the continent to the Glendale airport where Sergeants Victor McLaglen and Edmund Lowe met me and escorted me to general headquarters. Here I offered my credentials to Commander-in-Chief Groucho Marx.

As the general was quite busy he turned me over to Col. Charles Coburn standing with instructions to be shown around the camp and then taken to the battlefield as soon as the newsreel directors chose the site.

Our first visit was to the scientific laboratories where the greatest brains in California were perfecting the more deadly weapons of war. Here is a great room, filled with vats giving off hideous clouds of gas and interspersed by crackling flashes of electricity created by an impressive array of glass tubes and coils. I saw Mickey Rooney, Don Ameche and Spencer Tracy hard at work.

Our next stop was the headquarters of the women's auxiliary volunteer service where Madeleine Carroll, Betty Grable and Ruth Hussey, attired in very becoming khaki uniforms, were busy at their various duties.

At the recruiting office I saw the first evidences of the fervor of patriotism which was sweeping the populace. I had just time here to interview Edward G. Robinson and John Garfield as they prepared to enlist along with George Raft, Humphrey Bogart, J. Carroll Naish, and Akim Tamiroff.

"Now see here," Robinson pointed his cigar at me as he spoke. "I got a tough bunch of boys and we're going to wipe this Jap mob out. Imagine those mugs—muscling into Little Caesar's territory."

Basil Rathbone, Peter Lorre and William Powell were deeply involved in solving a code mystery at the intelligence department so I didn't bother them by staying there, but instead proceeded directly to the airport, where I met Major Donald Crisp.

"See those ships," the major gestured toward three planes which were taking off. "There are Lieutenants Tyrone Power, David Niven and Richard Dix. My best men. The Japs will wish they had never met them."

By this time a front had been chosen and a major battle was developing, so we were off to the scene of action.

Up Hollywood Boulevard we

swept passing long lines of modern battle equipment, covered wagon trains and groups of Egyptian chariots. I recognized Capt. Errol Flynn at the head of a squadron of U.S. cavalry; Wallace Beery, Leo Carrillo and Caesar Romero rode with a group of Mexican irregulars; while the band of Texas Rangers supplemented by many cowboy volunteers boasted such men as Gary Cooper, Gene Autry, Roy Rogers and Bill Boyd.

Then came the regulars led by Capt. Clark Gable, and even Privates Bud Abbott, Lou Costello and Bob Hope were in step as they swung by.

The battle itself was a stupendous sight. Never in the history of the world had anything so powerful, so dramatic, so touching been filmed—er, fought.

Undisciplined mobs fought side by side with the precise Roman Legions; painted warriors of a hundred tribes whooped their savage cries as they charged; Cossacks, Crusaders and Confederates cheered each other on; tank divisions accompanied by high powered black sedans, which fired sub machine-guns from their windows, rushed into action; while the whole din of battle was overshadowed by the wails of sirens as more and more police and firemen arrived to do battle.

The Japs paused, wavered, fell back and then their retreat became an utter rout as they fled madly for their ships.

But Hollywood was not yet through with them and from the bay at Santa Catalina island a powerful armada intercepted their fleet.

Modern dreadnoughts and square-rigged frigates blasted at the enemy until not a single Jap was left. It was a glorious sight. I shall never forget watching Pat O'Brien and James Cagney, grimed by smoke, stoke their guns to the end; while from the bridge of the flagship Bounty, Admiral Charles Laughton bellowed, "And if one of the blighters lives, I shall see him hung from the highest yardarm in the navy."

It was the spectacle of a land undivided, a people facing a common foe.

Gov.-Gen. Sees 'York'

Last week a performance of "Sergeant York" was given in the Government House, Ottawa, at the request of His Excellency, the Earl of Athlone, the Dominion's Governor-General.

The Governor-General had viewed the film the previous night and was so impressed that he asked for a private showing, to which he invited civic and military officials.

"Russian Front" Ready for Release

The Lewis Milestone-Joris Ivens documentary, "Our Russian Front," easily rates a place among the top films to come out of World War II. By their imaginative cutting and editing of film taken at, and behind, the Russian front they have woven a strong portrait of an entire nation devoting all of its power and energy towards a war effort. In an attempt to rout the German armies out of their country and to crush Hitler, the Soviet Republic has assigned a task to practically all of its citizens. The Milestone-Ivens film attempts to show what part each combatant or non-combatant is playing.

The most amazing thing about the film is the way Milestone and Ivens have crowded almost all of Russia's war activity into 43 minutes of footage. They show in a succession of clips tank and airplane battles at the front; a thrilling night artillery barrage; small villages being attacked by bombers; huge copper factories built in the Siberian wilderness going full blast; women learning nursing; giving their blood for soldiers at the front; children preparing gifts for the Soviet fighters, working in the fields and acting as look-outs for enemy aircraft; young boys keeping railroad lines in condition; recruitings in public squares of villages and cities; women battalions learning battle tactics and readying themselves for nursing and fighting at the front; women operating machines and vehicles; old Cossacks forming cavalry units and guerilla fighters taking their pledges and being handed muskets and grenades.

They always keep their film human and moving. Dramatic push is given the documentary by Walter Huston's delivery of a narration by Elliot Paul.

Factory Film

The training of the vastly increased army of workers required in war industries is receiving considerable attention.

Last week representatives of industrial concerns handling war production in the Montreal area gathered to view machine shop training films, the production of which was sponsored by the United States Office of Education.

The films were created in an effort to speed the bridging of the gap between machine production facilities and the supply of skilled and semi-skilled operators.

It is believed that they will aid in providing the large new numbers of efficient workers in metal industries by teaching familiarity with machine tools, correct procedures, and a respect for efficient, safe methods of work.

Legionnaires Film Planned

Producer Samuel Bronston is going to unusual lengths to obtain authentic material for a picture. He has sent news correspondent Burnet Hershey to London and Cairo to obtain information about the soldiers of many races now fighting with the British Government.

The picture will be called "British Foreign Legion" and will be based upon experiences of soldiers of the several "governments in exile" who have escaped from occupied countries and formed new fighting units in Great Britain and Canada.

Hershey's departure for Europe has been delayed by irregular Atlantic Clipper schedules, but he has applied for passage as soon as it is available.

The producer will submit the completed scripts to governments concerned before placing the story on film.

Hershey has a large fund for information regarding the "foreign legion" soldiers as result of his work as a foreign correspondent and historian, but the new trip was decided upon in order to construct a story which would have a good chance of standing up under rapidly changing international situations.

Bronston said it was his intention that the film would include accounts of fighting on all the major fronts in Europe and Africa. The current British campaign in Libya will receive particular attention, he said, with emphasis upon the part played by "legion" soldiers in the desert fight.

Can't Kid The Kids

Makers of serials for the younger trade do little worrying about censorship. The kids already have laid down their rules and the producers rarely violate them.

Weapons of the youngsters are not boycotts or polite printed denunciations, but the old-fashioned razzberry and Bronx cheer, delivered at first hand in the theatre.

Ford Beebe, producing the "Gang Busters" serials at Universal, said he found out years ago just what could and what could not be included in pictures of that type.

"Youngsters," he said, "are only part of the serial audience, but they dictate a hard and fast pattern for this type of entertainment."



WIN BARRON, Paramount's Canadian exploitation man, showed the trade a trick or two about timely promotion. Working in the Windsor area for "Pacific Blackout," he dove-tailed his efforts with ARP activities. City merchants joined a special campaign to acquaint the public with what precautions should be taken if raiders come.

C. H. Smith Company Ltd., a department store, put on a special blackout display of necessary articles, which Mayor Arthur J. Reaume opened officially. A number of other stores did the same and quite a few Windsor organizations joined the campaign.

The Windsor papers weren't shy at all about using the name of the picture in their news stories of the campaign, recognizing its value as a direct demonstration of everything being taught along those lines today.

Win, incidentally, thinks he has worked out the answer to chief problem of theatres during blackouts, the visible front not apparent from distance or air angles. He's waiting for a chance to see it tried.

I HAPPENED to visit in Sarnia and while there noticed a stunt pulled by Lorne Moore of Odeon Theatre. One of Lorne's stunts was a card about three by four inches plugging "Hellzapoppin'." In one corner a midget firecracker was attached with this copy: "If this cracker gives off a blue flame you will be admitted free." There was a terrific interest created. Patrons exploded the firecrackers in front of the doorman, as the instructions called for the patron to prove the blue flash.

BOBBIE BROWN, Vanity, Windsor, sends in a few stunts on "Sundown," UA's extra special fine film. Here are a few. He issued a card reading: "Hear Ye! Hear Ye! All Windsor people. Contrary to the popular belief, 'Sundown,' will start daily at two p.m. instead of its usual evening time." More copy of the same kind, with theatre info. It carried an illustration the sun setting. He had a barrel on the street with "Beware of Snakes" on it and with copy inside for all who looked. Also a Santa Claus arriving at the station with the "Sundown" film box, with copy explaining that he couldn't wait.

HARLAND RANKIN, Centre, Chatham, got public thanks for screening "Nazi Tyranny," a film supplied by the IODE in connection with war work. Over 1,000 persons attended the morning show.

DOUG PATTERSON, Opera House, Orillia, covered the town with a circus herald on "Look Who's Laughing." He had several good window displays on Fibber McGee and Molly, who are in the picture. The Johnson Floor Wax people, who sponsor McGee and Molly's radio show, supplied hardware stores with lithos of the stars and are very co-operative. So look them up if you're playing this picture.

Doug did some good work on a comedy week. For a week in advance the cashier handed out cards reading: "Special offer. One week only! Upon the presentation of one admission ticket you will be enrolled in a special 'Laugh Appreciation Course' being offered to all patrons during Comedy Week at the Opera House." These, which had a bond appearance, were also passed out in certain downtown stores.

HERE is an old but great stunt for all which is being worked by Steve McManus of the Bayview, Toronto.

Once a night, during intermission, Steve mounts the stage and gives his patrons a two-minute talk, always a good thing to create a friendly atmosphere.

He tells them that he appreciates their trade and that he is glad to know each one personally. On the way out he stops to talk with them, plugging his coming shows in a modest manner. Every week he finds a new approach and the folks like it.

Everybody in Leaside knows and likes Steve and it makes them glad to know that he appreciates their patronage. . . . It is one good way to lick a situation where everything seems to fall flat at times. Steve is making a good job of it.

Try it in your house. It is bound to help.

MEL STEPHENS, Granada, Dunnville, handed out what seemed to be candy kisses for "You'll Never Get Rich." They were rolled-up heralds saying: "This will hold you till we meet." Then came a head of Rita Hayworth, followed by: "And what a meeting it will be!" In some "mysterious" way his ushers got several hundreds of them into the air force station.

On "Blossoms in the Dust" Mel ran newspaper copy, illustrated with children, in which the catchline was: "This child is not illegitimate—but its parents may be." Did turnaway business, he says.

Stars Have Ace-in-the-Hole

A good many of Hollywood stars won't take a chance that their current popularity is a passing fancy. The number of players who sink their surplus cash into commercial propositions of a non-film nature is growing.

A few who have something going for them on the side are:

Susan Hayward, red-haired young actress, organized an ice cream business in Hollywood and is reported doing well enough with it to make a living if she leaves pictures.

Jim (Fibber McGee) Jordan of the radio owns a bottling works in Kansas City.

Penny (Blondie) Singleton has a yarn and antique shop on Ventura boulevard.

Preston Sturges, film writer and director, has a restaurant known as The Players.

Richard Lane of the movies has fingers in a variety of enterprises including a venetian blind works and a new idea in milk bottle caps.

Al Hall, director of Columbia, raises not only his own holiday turkeys but enough more to make a profit from them. Artie Auerbach of Al Pearce's radio gang is also in the poultry business.

Pearce operates the Swedish Inn, a cafe at Palm Springs.

Sidney Toler operates a golf driving range not far from 20th Century-Fox.

Highest Award To Two Child Stars

Ten-year-old Darryl Hickman and Baby Sandy today held "junior Oscars" as the result of a nationwide poll of youngsters who selected them as the outstanding boy and girl actors for 1941.

They received their awards at a luncheon celebration which in past years has paralleled the annual dinner of the Academy of Motion Picture Arts and Sciences to award "Oscars" to outstanding players and studio leaders.

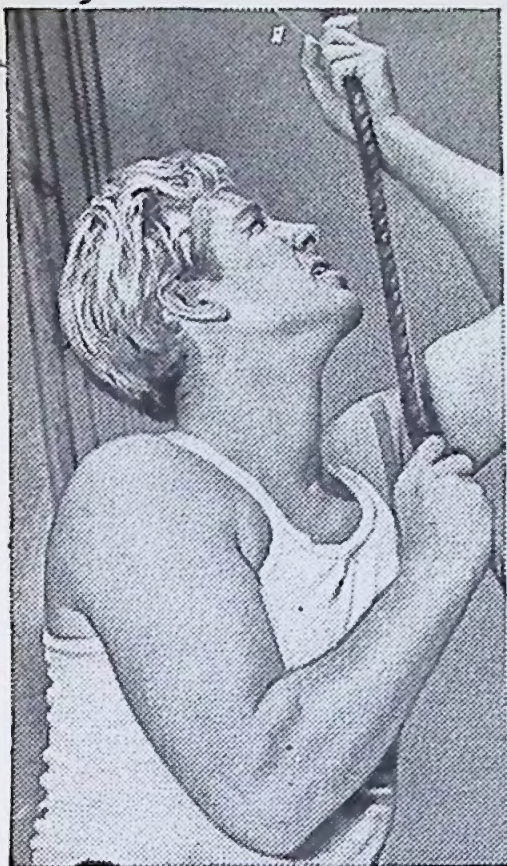
Cast Additions To 'This Above All'

Arthur Shields and Rhys Williams, both recently seen in Darryl F. Zanuck's Twentieth Century-Fox production of "How Green Was My Valley," have been cast in supporting roles in Zanuck's production of "This Above All," which co-stars Tyrone Power and Joan Fontaine.

Shields will be seen in the role of a priest, while Williams will portray a Cockney sergeant in the film, which is based on the novel by Eric Knight. Anatole Litvak is directing.

Snips and Snaps . . .

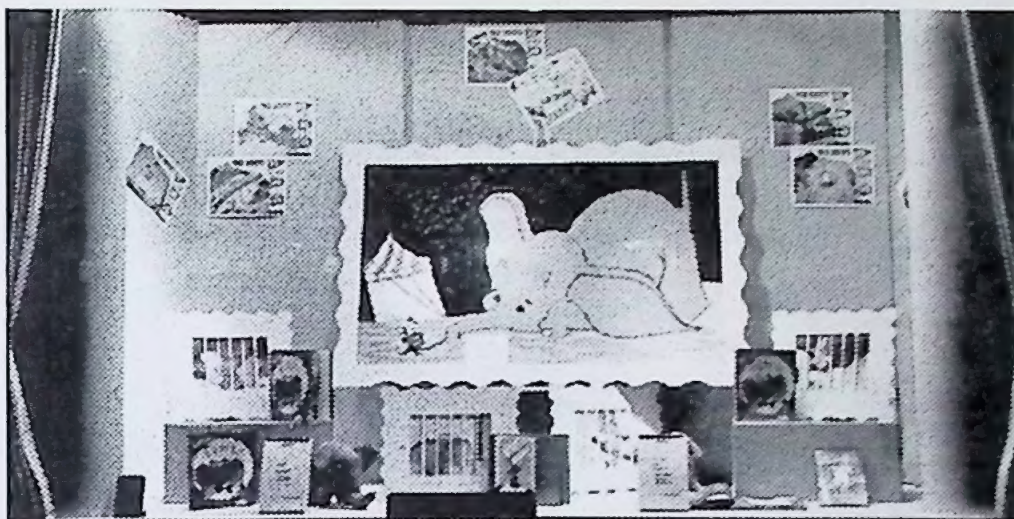
Sailor



Take a good look at the guy who became 1941's top movie name. He's Stirling Hayden appearing in "Bahama Passage" but most lately in the Navy up in Iceland.



'Dumbo' Spotlighted



Here's a window in a Hamilton store which Lloyd Gurr of the Century, Hamilton, promoted and rigged up for Disney's "Elephantasia"—"Dumbo" to you.



Recruiting Booth in Lobby



Canadian theatres have served the cause in almost every way possible but it remained for Vernon Burns, manager of the Regent Theatre, Sudbury, Ontario, to provide the final touch. While "Keep 'Em Flying" was running inside he got the military to open a recruiting booth in the lobby and offered every recruit a double season pass. The booth netted 20 recruits, a fine score.

The picture shows Burns (bottom) presenting a pass to the first recruit, Lionel Fredette, while Cpl. Walton and Sgt. Smith look on.

Maria?



Vera Zorina has a most enviable role in filmdom. She's Bob Hope's leading lady in "Louisiana Purchase" but she's also up for serious consideration as Maria in "For Whom the Bell Tolls."

Traveller



That blond bomber, Veronica Lake, takes off for a thrilling new romantic flight in Paramount's comedy topper "Sullivan's Travels". She co-stars opposite Joel McCrae.

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